State Awards FOR Films

PROGRAMME · 1961

Friday, the 31st March, 1961 at 5.30 p.m. at Vigyan Bhavan

PROGRAMME

1. Introductory Speech by Dr. B. V. Keskar, Minister of Information & Broadcasting.
2. Report of the Central Committee of State Awards by Prof. N. K. Sidhanta.
3. Presentation of Awards by the Vice-President of India.
4. Vice-President's Address.
5. Speech of Thanks on behalf of Film Industry by the President, Film Federation of India.

INTERVAL

6. Exhibition of Feature Film "ANURADHA" (Hindi) and Documentary "Kangra and Kulu" (English) winning the President's Gold Medals.

RECIPIENTS OF STATE AWARDS FOR FILMS, 1960

ALL INDIA AWARDS

Title of the film	*Producer*	*Director*	*Award*
FEATURE FILMS			
1. ANURADHA (Hindi)	Shri Hrishikesh Mukherjee, Care Messrs I.F. Films Central Studios, Tardeo, Bombay-7.	Shri Hrishikesh Mukherjee	President's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. KSHUDHITA PASHAN (Bengali)	Shri Hiren Ganguly, Eastern Circuit Private Limited, 6/2 Madan Street, Calcutta-13.	Shri Tapan Sinha	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.
3. DEIVAPIRAVI (Tamil)	Kamal Brothers Private Limited, 9, Balayogar Cross Street, Balayogar, Madras-14.	Shri R. Krishnan Shri S. Panju	All-India Certificate of Merit.
DOCUMENTARY FILMS			
1. KANGRA AND KULU (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N. S. Thapa	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
2. SAGA OF SERVICE (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Dilip Jawdar	All-India Certificate of Merit and a cash prize of Rs. 2,000 to its producer and Rs. 500 to its director.
3. THE WEAVERS (English)	Art Films of Asia Private Limited, Film Centre, 3rd Floor, 68, Tardeo Road, Bombay-7.	Shri F. R. Bilimoria	All-India Certificate of Merit.
CHILDREN'S FILMS			
1. PHOOL AUR KALIYAN (Hindi)	Rajkamal Kalamandir Private Limited, "Shantishree", Government Gate Road, Bombay-12.	Shri Ram Gabale	Prime Minister's Gold Medal and a cash prize of Rs. 20,000 to its producer and Rs. 5,000 to its director.
2. IDD MUBARAK (Hindi)	Children's Film Society, Sapru House, New Delhi.	Shri K.A. Abbas	All-India Certificate of Merit and a cash prize of Rs. 10,000 to its producer and Rs. 2,500 to its director.

Title of the film	*Producer*	*Director*	*Award*
3. DELHI KI KAHANI (Hindi)	Children's Film Society, Sapru House, New Delhi.	Shri Rajendra Kumar	All-India Certificate of Merit.
EDUCATIONAL FILMS			
1. POND CULTURE (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri N.K. Issar	President's Gold Medal and a cash prize of Rs. 4,000 to its producer and Rs. 1,000 to its director.
2. COTTON (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Krishna Kapil	All-India Certificate of Merit.
3. WHEAT (English)	Films Division, Government of India, 24-Peddar Road, Bombay-26.	Shri Krishna Kapil	All-India Certificate of Merit.
REGIONAL AWARDS			
(a) (i) MUGHAL-E-AZAM (Hindi)	Shri K. Asif, Sterling Investment Corporation Private Limited, 169, Kirla Road, Andheri, Bombay.	Shri K. Asif	President's Silver Medal
(ii) JIS DESH MEN GANGA BEHTI HAI (Hindi)	Shri Raj Kapoor, RK Studios, Chembur, Bombay-71.	Shri Radhu Karmarkar	Certificate of Merit
(iii) KANOON (Urdu)	Shri B.R. Chopra, B.R. Films, 4-Chinoy Colony, Juhu Road, Bombay-54.	Shri B.R. Chopra	Certificate of Merit
(b) (i) KANYADAN (Marathi)	Sunel Chitra, Jayprabha Studios, Kolhapur.	Shri Madhav Shinde	President's Silver Medal
(ii) UMAJ PADEL TAR (Marathi)	Shri Narayan Baburao Kamat, 2-A, Naaz Building, Lamington Road, Bombay-4.	Shri Dinkar D. Patil	Certificate of Merit
(c) MENDI RANG LAGYO (Gujarati)	Shri Bipin Gajjar, Shree Ram Niwas, Dadabhai Road, Bombay-57.	Shri Manhar Raskapur	Certificate of Merit
(d) (i) DEVI (Bengali)	Satyajit Ray Productions Private Limited, 3-Lake Temple Road, Calcutta-29.	Shri Satyajit Ray	President's Silver Medal

	Title of the film	*Producer*	*Director*	*Award*
(h)	GANGA (Bengali)	Cine Art Production Private Limited 232, Rassa Road, South Calcutta-53.	Shri Rajen Tarafder	Certificate of Merit
(e)	SHREE LOKANATHA (Oriya)	Rupa Raga Private Limited, Choudhury Bazar, Cuttack-1.	Shri Prafulla Kumar Sengupta	President's Silver Medal
(f)	(i) PARTHIBAN KANAVU (Tamil)	Jubilee Films Private Limited, 19, Ramanna Mudali Garden Street, Madras-18.	Shri D. Yoganand	President's Silver Medal
	(ii) PAATHAI THERIYUTHU PAAR (Tamil)	Kumari Films Private Limited, 124, Habibullah Road, Madras-17.	Shri Nimai Ghosh	Certificate of Merit
	(iii) KALATHUR KANNAMMA (Tamil)	AVM Productions, Arcot Road, Madras-26.	Shri A. Bhim Singh	Certificate of Merit
(g)	(i) MAHAKAVI KALIDASU (Telugu)	Sarani Productions, 15/1, Vijayaraghavachari Road, T. Nagar, Madras-17.	Shri K. Kameswara Rao	President's Silver Medal
	(ii) SEETHARAMA-KALYANAM (Telugu)	N. A. T. Private Limited, 63-A, Basullah Road, T. Nagar, Madras-17.	Shri N. Trivikrama Rao	Certificate of Merit
(k)	BHAKTA KANAKADASA (Kannada)	Shri D. R. Naidu, Shyamprasad Movies, 108, Ninth Cross, Wilson Gardens, Bangalore City.	Shri Y.R. Swamy	Certificate of Merit

'ANURADHA' (Hindi)

President's Gold Medal for the Best Feature Film

Produced and Directed by : Hrishikesh Mukerjee, Bombay.

Anuradha is the only daughter of the rich Zamindar, Bijeshwar Prasad Roy. She is a talented young girl, with a passion for music and has her host of admirers. Amongst them is Deepak, the son of Roy's friend. Roy has decided to marry his daughter to Deepak as soon as he returns from England after completing his studies.

In the meantime, however, Anuradha develops a liking for a young doctor, Nirmal Chowdhary, whom she met in a departmental store. She comes to know more intimately the idealist in the Doctor when he treats her for a sprained ankle and decides to marry him. Her father tries to dissuade her but all in vain. Deepak is prepared to stand back if Anuradha is sure that she will be happy. Anuradha and Nirmal get married in spite of Bijeshwar Prasad Roy's disapproval.

They settle down in a village which has no hospital facilities. Years roll by. It is the tenth year of their marriage and they have a four-year-old daughter, Ranu. Nirmal is devoted to his service to the patients, unmindful of the loneliness of his wife, whose only activity now is house-keeping. One day, Anu's father comes to them to tender apologies for his harshness and takes little Ranu with him to the city. Anuradha is all the more lonely now.

A wayside car accident, just outside the village, brings Deepak in an unconscious state to Nirmal's house. His girl friend, Seema, who is also involved in the accident, is removed to the Zamindar's house for a serious operation.

Deepak, when he regains consciousness, is shocked to see the way Anuradha is leading her life and tells her that she has been neglecting herself. Anuradha, of course, denies it but actually fails to hide the truth. After a prolonged mental struggle, she decides to go along with Deepak to her father's house. This deeply shocks Nirmal. He does not, however, want to stand in her way and requests her to stay on till the next morning as he had invited Col. Trivedi, a famous Surgeon, for dinner that night. Anuradha agrees.

Nirmal takes Col. Trivedi around his house and the laboratory. Surprised, the Colonel observes that whereas the laboratory is kept clean, there is a thick layer of dust on Anuradha's *Veena*. He notices here the re-enactment of the drama of his own life—his ardent devotion to his profession and neglect of his duties towards his wife. He at once decides to prevent the tragic outcome of the situation. He brings out how Anuradha being a devoted wife has contributed towards the success

Nirmal as a doctor and feels that it is she who really deserves the cheque Seema's father has sent in appreciation of Nirmal's skill in healing his daughter after the car accident. This suddenly sets Anuradha thinking.

In the morning, when Nirmal gets up and finds Anuradha's bed empty, he concludes that she has left the house already. Helpless and bewildered, he suddenly hears a sound coming from the laboratory. There, to his great surprise, he finds Anuradha wiping and looking through a microscope. He asks her hesitatingly if he should go and bring the tonga. With remorse in her eyes, Anuradha replies, "You are my husband. Don't you think you have the right to stop me from leaving the house ?" Nirmal is happy once again and so is his beloved wife, Anuradha, who finds her happiness come back.

'KSHUDHITA PASHAN' (Bengali)

All-India Certificate of Merit for the Second Best Feature Film

Produced by: Hemen Ganguly, Eastern Circuit Private Limited, Calcutta

Directed by: Tapan Sinha, Calcutta

'KSHUDHITA PASHAN' tells the weird experience of a collector of cotton duties, who is fascinated by a solitary palace standing at the foot of the hills on the bank of a river. He takes his abode in the palace in spite of warnings that once countless unrequited passions and unsatisfied longings and lurid flames of wild pleasures raged within that palace and that the curse of all the heart-aches and thwarted hopes had made its every stone thirsty and hungry, eager to swallow up like a famished ogress any living man who might chance to approach it.

Every night, he finds himself drawn to the house with a feeling of expectation. He is tortured by other images and comes under such a spell that this intangible, inaccessible, unearthly vision gradually appears to him to be the only reality in the world—and all else a mere dream. This leads to a great discord between his days and nights. During the day he would go to his work, worn and tired, cursing the bewitching nights and her empty dreams; but as night came, his daily life with its bonds and shackles of work would appear to be a petty, false ludicrous vanity. He is in the snare of a strange intoxication and is gradually transformed into some unknown personage of a bygone age, playing his part in unwritten history.

He can stand the strain no longer, packs up and moves to his office but before the night is on, he is drawn towards the palace and returns every night to re-live an old life. His experiences in the night follow a set pattern and one night he succeeds in locating the agonising cry that had haunted him for a few nights—the cry of a girl chained in a dungeon. He rushes down to rescue her, stumbles and falls unconscious; he wakes up to find the girl ministering to him. Together, they come out of the palace and ride away on two horses waiting for them.

As he is riding, the tax collector imagines himself to be a character of two centuries ago—Imtaz Ali, a trader, who, in one of his missions, purchases a slave girl for presentation to his Emperor, develops a deep attachment towards her, fails in his efforts to keep her and ultimately is banished while trying to rescue her from the palace. The trader falls from the horse and the tax collector is back into the present. Sad, desolate and sick, he leaves the palace.

'DEIVAPIRAVI' Tamil

All-India Certificate of Merit for the Third Best Feature Film

Produced by Kamal Brothers Private Limited, Madras

Directed by R. Krishnan and S. Panju, Madras

Madhavan, a building Mistry, loves Thangam, a girl working under him. They get married. Madhavan's younger brother, Manohar, is full of pranks, but Thangam takes a fancy for him and protects him from the wrath of Madhavan. Madhavan is drawn towards Thangam's younger sister, Ramu, and takes charge of him. Years roll by. Madhavan has become a prosperous contractor and his benefactor is Swaminatha Pillai who wants his daughter Thilakam to marry Ramu. Manohar, who has grown into a youth with habits and manners far from desirable, also seeks the hand of Thilakam.

Trouble comes into the household in the person of Nandini whose mother had been the mistress of Madhavan's father. Madhavan takes Nandini in as a servant, without divulging her identity to Thangam. Their strange relationship worries Thangam and Nair, a cook who was a friend of Thangam's family before her marriage. Before [illegible] Nandini succeeds in raising her crop of distrust and [illegible] Manohar's [illegible] secrets to her efforts to wean Thilakam away from Ramu and Madhavan is enlightened about Nandini's attempts to entangle Thangam. Manohar manages to plant a stolen ring on Ramu and gets him arrested for theft. Ramu is cleared of the charge but returns home to find the doors closed to him. Dejected, he wanders about and is discovered in an unconscious state by Nair who had also been turned out by Madhavan. Nair carries the news to Thangam. Nandini obstructs Thangam's attempt to take food to her brother. Frustrated Thangam concludes that it was time she bade good-bye to this world. She leaves a letter for Thilakam and ascends a hill with Ramu to ramp down to death. The entreaties of Thilakam and Madhavan who have followed do not deter them. But Thangam can go no further when she hears the heart-rending appeal of the infant Manohar. She relents and returns. Thilakam and Ramu are married.

'MUGHAL-E-AZAM' (Hindi)

President's Silver Medal for the Best Film in Hindi

[Produced and directed by K. Asif Sterling Investment Corporation Private Limited, Bombay

This is the story of the Great Mughal Emperor, Akbar, and of the conflict between him and his son and heir, Prince Saleem, over the hand-maiden, Anarkali, loved by the Prince, but considered unfit by Akbar to be the consort of the future Emperor of Hindustan.

Prince Saleem is born after many barren years, in answer to the prayers of Akbar and his Rajput wife Jodha Bai to Saint, Saleem Chishti. As the handsome and the young Prince is spoilt and pampered at Court and becomes willful and wayward. To counteract this Akbar sends him with his General, Mansingh, to the wars to learn courage and discipline. Fourteen years pass and the Prince returns a brave and distinguished soldier. There is great rejoicing at the Court where his parents, who have missed him greatly in his absence, give him a tremendous welcome. Prince Saleem attracts the attention of Bahar, a ambitious young woman, but is himself attracted by the maid-maiden Anarkali, who tries to resist his ardent love because she realizes the wide gulf that exists between the royal prince and her humble self. However, her scruples are overcome and she falls in love with Saleem. The evil Bahar plots against the lovers and brings the Emperor to one of their secret assignations. Akbar is appalled and puts Anarkali under arrest, much to the fury of the Prince who demands her release. Akbar summons Anarkali presents herself in chains in the royal chamber and gets the release order on the condition that she will have nothing more to do with Saleem. Bahar overhears and makes much of by telling the Prince that Anarkali values her life more than her love for Saleem.

The Prince confronts Anarkali with this accusation and when she remains silent, slaps her and leaves, determined to renounce her, but at the Darbar that same evening, during her recital, Anarkali openly avows her love for Saleem. Akbar's fury knows no bounds and he has put her in chains and thrown into a dungeon. Saleem incensed is exhorted by Anarkali's mother to free her though it is Bahar who actually does so, but as she also proclaims at the same time, both Anarkali and Saleem are captured once more, the former is imprisoned and the latter is put under arrest. Jodha Bai, who has been convinced of Saleem's devotion to Anarkali, tries to intercede with Akbar on behalf of the lovers, but Akbar decides to send Saleem once more to the battle front with Mansingh.

Saleem is reluctantly persuaded by his best friend Durjan Singh, son of Mansingh, to obey his father's orders and only leaves after Durjan Singh has personally guaranteed Anarkali's safety. At the battle front, Saleem hears that Anarkali is to be married to the royal sculptor, but

revolts and takes up arms against his father. Warriors and the two armies clash in battle. Akbar fails to prevail while Jahangir fights bravely and Akbar is overcome with

At the trial that follows, Saleem refuses to renounce Anarkali, who has been taken into place of safety by Daman at the cost of his own life. Prince Saleem is succeeded to death but Anarkali surrenders herself to the Emperor in order to save Saleem's life. As her last wish, she is allowed to spend her last few hours with Saleem as his wife before she in the condition that at the end of the meeting she leaves him drugged and powerless to protect her. With her sentence of death she must be buried alive. Anarkali comes decked in costly garments to her last meeting. She gives Saleem drugged with a potion of flower. The guards take her away as an executioner of the sentence while Saleem remains a pitiable helpless figure lying on the floor.

Meanwhile, Anarkali's mother reminds the Emperor of his promise to grant her a wish and begs for mercy on her daughter. Akbar refuses to keep his promise given to Anarkali and throws away the ring which was presented to her as a token by the Emperor. On breaking the good news to Anarkali on the eve of the sentence, Prince Saleem throws the balance. Akbar too is utterly shocked at his unexpected response. He could not believe the love of the girl who had proved herself worthy of her love nor could he make her his chief queen of Hindustan. As a way out Akbar arranges for he to cause of Anarkali after she has been buried alive in the walls of the ruins. Saleem vows to cross the Mughal Empire to declare to anyone that Anarkali was a re

'JIS DESH MEN GANGA BEHTI HAI' (Hindi)

Certificate of Merit

Produced by Ramesh Raj Kapoor, R. K. Films and Studios, Bombay

Directed by Radhu Karmarkar, Bombay

In the land where the Ganga flows, the dacoits are valued and honoured. And a dacoit-chief fleeing from a police force becomes the guest of Raju [illegible] during monsoon. When the dacoits come in search of their leader, Raju takes his guest to be the victim of unworthy dacoits and he makes a bid to scare them away by claiming to be a police officer. The dacoits recover their leader and imprison Raju. On arrival at their den, the dacoits are itching to do away with him but the chief intervenes on behalf of Raju, much to the annoyance of Raka, the second-in-command, aspiring for the hand of Kammo, the chief's daughter. Much to Raka's chagrin, Kammo falls in love with Raju and makes a convert of him to their cause of "levelling" by robbing the rich and distributing the booty amongst the poor. Raju is, however, shocked by the ruthlessness and horror of the levelling machine even on his first campaign and promptly leads a police force on to the next venue of operation. Finding the police force more intent on its "kill" rather than on defending the population of the village, he sets off to warn the dacoits. The dacoits are still in two minds about Raju when he decides to pack up, but Kammo pleads with him to stay and lead them out of the darkness and in a desperate effort to stop him, marries him before their deity. The chief is reluctant to stop the marriage and Raka in a fit of rage says the chief but before he could marry Kammo she manages to escape out of the camp with Raju. Raka's men destroy the villages giving asylum to the refugees but Raju and Kammo manage to get themselves out of Raka's reach and come within the protection of the Superintendent of Police, detailed to arrest the dacoits. The Superintendent receives a warning from the dacoits that his wife and child will be killed if Kammo is not turned over to Raka. The Superintendent does not budge and Raju is back among the dacoits pleading that as in any case they will be paying for their folly one day, they can plead with

society for a better life for [illegible] and children if they surrender themselves to the authorities voluntarily. It is not long before Raju's [illegible] awakens the slumbering good [illegible] hearts of the dacoits and they follow Raju to give themselves up to the forces of law and justice. The forces of law, marching towards the dacoits meet them half-way. They face each other for a few minutes—minutes charged with suspicion, mistrust and confused feelings—and Raju heaves a sigh when the dacoits surrender themselves without firing a shot. And the dacoits know that even if society takes away their own lives, it will give new lives to their women and children.

'KANOON' (Urdu

Certificate of Merit

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B.R. Chopra
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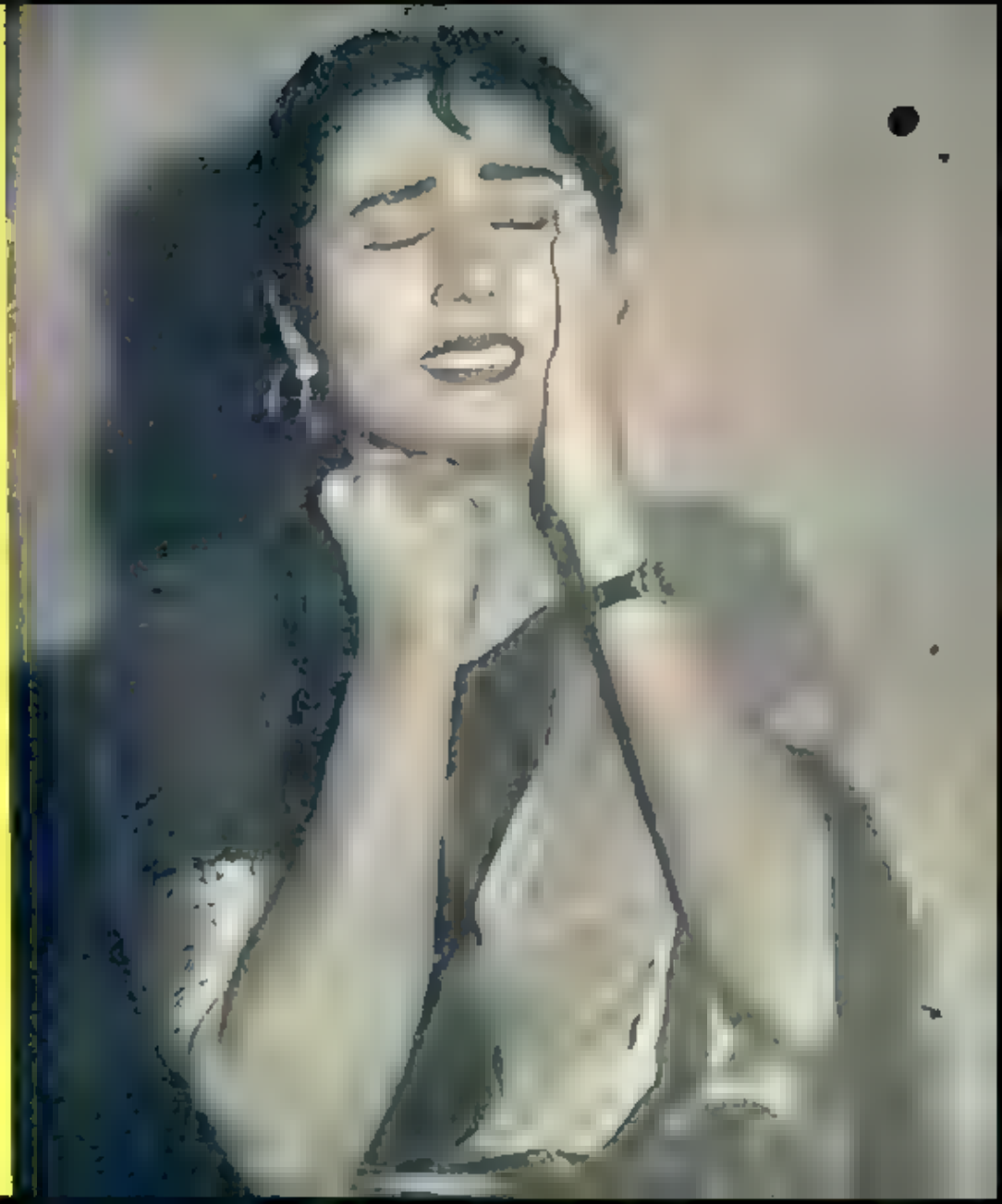


surmises that the Judge must also be on the same errand himself, but does not like to embarrass him by his presence and hence hides himself in a adjoining room. As soon as Dhanuram opens the door, he is stabbed in the abdomen by the approaching figure which vanishes immediately. Kailash is stunned. Finding Dhanuram dead he has no alternative but to leave the place immediately as otherwise he might find himself as the accused.

Kaliya, a tramp and petty thief, who is on the prowl, climbs up Dhanuram's house as he sees the open window and lands into the room where Dhanuram lies dead. He slips on the spilt milk in the room and falls on the dead body. His hands clutch the knife planted in the body. Scared out of his wits he hastens back but is caught by the policemen on patrol. Kaliya is charged with the murder of Dhanuram.

Kailash, who knows that Kaliya is innocent, is perturbed over the events. He resigns his post of public prosecutor and takes up Kaliya's defence. Meena is aware that Kailash was present at Dhanuram's during the fateful moments and believing him to be the criminal tries to buy Kaliya into confession. Kailash is taken aback by this confession. After finding the circumstances leading to the confession he openly accuses Badri Prasad of the crime. Badri Prasad is suspended and faces a trial. At the the trial, Badri Prasad turns the table on Kailash and accuses him of committing the murder. Kailash makes an ultimate appeal to Badri Prasad to confess. Badri Prasad asks Kailash to swear whether he is sure of his guilt and Kailash does so. Badri Prasad declares that he does not propose to defend himself any further, when there is an intervention in the court. There is brought in the court-room the corpse of the real criminal who bears a close resemblance to Badri Prasad. There is a sigh of relief in the court. Badri Prasad is exonerated. Kailash and Meena are united.

'KANYADAN' (Marathi)

President's Silver Medal for the Best Film in Marathi

Produced by : Surel Chitra, Kolhapur

Directed by Madhav Shinde, Kolhapur

Kumar, son of Dadasaheb Jamdar, has joined the army against the wishes of his parents. He is married to Sumitra, a girl of his parents' choice. Kumar meets with an accident and dies before this marriage is consummated. Sumitra decides to stay on with her in-laws to keep her promise to Kumar that she will always look after them.

Dadasaheb sends Sumitra to college where she meets Suryakant. They have much in common and though Sumitra still loves her dead husband, his image gradually fades out of her mind and is replaced by that of Suryakant. She, however, feels that she owes it to her father-in-law not to fall a prey to the temptation.

Meanwhile, Dadasaheb is perturbed by the calculous rumours about Sumitra. Though he is not prepared to believe them, he is shaken when Sumitra's father himself complains. Next day when Sumitra does not return home in time,

Dadasaheb is very much upset. He goes to [illegible] home and finds Sumitra there. After [illegible] conversation, he realises how he [illegible] sacrificing her second chance [illegible] He returns home and tells his wife [illegible] lesson. He wants the [illegible] not to widen away. He gives away Sumitra in marriage to Suryakant.

'UMAJ PADEL TAR' (Marathi,

Certificate of Merit

Produced by : Narayan Baburao Kamat Bomba

Directed by : Dinkar D. Patil, Bombay

Shreedhar is the owner of a small workshop. Kamal is the daughter of Dhondopant, a wealthy zamindar and friend of Shreedhar's late father. Kamal, shocked by the torture suffered by a friend of hers at the hands of her mother-in-law, decides to teach a lesson to mothers-in-law as a class. She marries Shreedhar with the sole idea of teasing his mother, Radhabai. But Radhaba's sweet demeanour frustrates her ambition and she starts finding fault with her husband. She is misguided by Satyabhama Gore, a briefless lawyer and his wife. Their luxurious life compared to the simple one led by her husband and mother-in-law becomes another topic of friction.

The situation deteriorates and matters come to a head when Kamal hears from Gore that her husband arranged a Tamasha show in the workshop when she was away at her father's place. The Tamasha, of course, was arranged by Gore himself without the knowledge of Shreedhar. Enraged, Kamal leaves for her father's house.

In the meantime, the extravagance of the Gore and Patil in serious debts, whereas Shreedhar has become the prosperous owner of a big workshop. Driven out of the house for non-payment of rent, Gore's wife seeks shelter with Shreedhar while Gore himself absconds. Shreedhar writes Gore's father. On his way, Gore's father halts at Dhondopant's house and mentions the detestable behaviour of his son. Kamal realises her folly and returns to Shreedhar where she is gladly accepted.

'MENDI RANG LAGYO' (Gujarati)

Certificate of Merit

Produced by : Arun Gajjar, Bombay

Directed by : Manhar Raisapur, Bombay

Anil and Alaka are a young couple living happily together. Years roll by. They have now a son, Atul and daughter, Achala. Anil gets a raise in his salary. His colleagues ask for a party and they take him to a bar. Anil is forced by his friends to have a drink or two. It is his son's birthday but Anil returns home late—for the first time in five years of marital life. He repents having had a drink. The next day, Anil's friends throw a party and force him to have a drink. The third day, Anil walks past the bar. He pauses and succumbs to the temptation. He is now a regular visitor to the bar. Drinking takes away a major portion of Anil's income. Alaka finds it difficult to meet both ends meet.

One day Anil has no money and is taunted by his friends; he goes home in a fury. His child is ill and Alaka could hardly pay the doctor. Anil snatches her pocket and goes to the jeweller to whom he is already indebted. The jeweller intends to keep the locket against...

the debt Anil owes him. Anil wants ready cash and tells the jeweller that he had not brought his wife's locket for sale but because he wanted ready cash and the jeweller taunts that today he was selling his wife's locket, tomorrow he may have to sell his wife. This enrages Anil who strikes the jeweller with an iron chain. The jeweller dies and Anil is sentenced to life imprisonment. Alaka takes away her children to an unknown place where no accusing finger would be pointed at them.

Years later Anil is released from prison. He understands that Alaka has gone away only to protect the children from scandal and does not want to destroy the fruits of her sacrifice. With the influence of the jailor, he gets a small job in a college. There he finds his wife working as a librarian and decides to spend the rest of his life near his family. He is instrumental in saving his son from the temptation of drink and is one day injured mortally while attempting to rescue his daughter from being raped.

Thinking his end to be near, injured Anil hands over a locket to the Principal of the College for giving it to Achala's mother so that in due course Achala could have it as a wedding present. When Alaka sees the locket, she realises who he was. She runs to the hospital with the children and succeeds in bringing Anil back from the brink of death. A new life begins for Anil and his family.

'DEVI' (Bengali)

President's Silver Medal for the Best Film in Bengali

Produced and Directed by : Satyajit Ray, Calcutta.

Kalikinkar Roy, zamindar of Chandipur, is a man of deep religious conviction and a great devotee of the goddess Kali. He has two sons. The elder, Tarapada, is [illegible] and anxious not to displease his father, lest he be deprived of his inheritance. He has a wife Harasundari and a five-year-old son, Khoka.

The younger son Umaprasad—whose newly wedded wife, Doya, is a great favourite of her father-in-law—has little in common with his elder brother. He studies in a college in Calcutta and looks upon his father's religious veneration as being narrow-minded and old fashioned. He hopes to get a job there soon and settle with his wife [illegible] more enlightened atmosphere. Doya likes her husband's idea of being away from Kalikinkar. The child is devoted to her to a degree that arouses the jealousy of his mother.

One night Kalikinkar has a dream which leads him to believe that Doya is an incarnation of the goddess Kali. He proclaims the vision and the helpless Doya finds herself installed as a deity. Umaprasad, away in Calcutta is summoned by Harasundari and arrives in time to witness the extraordinary spectacle of a sick peasant and being at the feet of Doya in the hope of a miraculous recovery.

Umaprasad however decides to run away with his wife. The two set out at midnight but Doya is suddenly seized with a fear of retribution. "What if I am a saint?" she asks. "That child survived. Giving up in despair Umaprasad has to go back to the city leaving Doya to resume her life as a goddess. Her fame spreads and the number of devotees increases. But Doya has no peace of mind and keeps pining for her husband and her [illegible]

At this point Khoka falls [illegible] Harasundari, who [illegible] Doya's divinity, would have the child treated by a doctor. But her husband refuses. The child is brought to Doya but he dies in her lap.

Intrigued by his college professor Umaprasad returns to Chandipur with the firm determination to free his wife from her bondage. But he discovers that he is too late. The shock of Khoka's death has been too much for Doya and she has lost her mind. She dies in her husband's arms, happy in the conviction that she is human.

Umaprasad seeks out his father-in-law in a secret quarrel with him and threatens to stop the meaningless ritual. But he is unnerved by the news of the sick child having apparently survived through the mercy of the 'saint' Doya.

'GANGA' (Bengali)

Certificate of Merit

Produced by Cine Art Productions Private Ltd., Calcutta

Directed by Rajen Tarafder, Calcutta

The village Dhalite, on the banks of Hamata is a colony of fishermen. The village was a boat race at Sodepur under the leadership of Jarile Bilas, son of Sardar Nibaran and nephew of Pancha. Sardar Nibaran was a fearless leader who used to go fishing to the sea with a convoy of fishing boats. He lost his life in one of best expeditions. The family priest prohibits any other family member to visit the sea. Bilas entertains a secret desire to do so one day.

Charming Gamli Panchali falls in love with Bilas. She does not want wife of young invalid Amartya. Bilas is equally unaffected by the charm of Gamli Panchali and the overtures of Amartya. Pancha is anxious to arrange his marriage with Gamli Panchali after the fishing season is over.

Fishermen have a world of their own on the Ganga, have their moneylender, patron and broker. Panchu and others have Damani as their moneylender. Now her business is taken over by her granddaughter Himi — whose mother had invested the money earned by selling her body, in Damani's business. Word goes round that the clients must see that Himi is pleased. This thought enrages Bilas who has had an angry encounter with Himi. Himi falls for the young fisherman. Bilas does not remain unaffected. Panchu warns him against love-making with the brokeress of a town-girl.

On the other side, Damani dissuades Himi from playing with young Bilas. Himi resolves never to go to the river bank again.

The events take a drastic turn. There is a fish famine in the river. It brings starvation, disease and death. Panchu is one of the victims. On his death-bed, he asks Bilas to face the life fearlessly, after all the famine will end soon. He asks Bilas to take Himi as his wife if she is willing.

If death casts the gloom of loss, it also lights new fire. At Panchu's death, the fishing community do fresh thinking. They decide to go to the sea. Death is real but, life is more real. They shall compromise with no superstition. They shall have Bilas as their leader.

But Himi? Should she go to Bilas's home as a bride? Damani sharply asks "With sin in your blood, will you be able to protect Bilas from all evils?" Himi trembles in fear. She muses, "To possess him for myself or to lose him for the sake of many? Which?" She has the answer.

On a clear bright day, a row of boats glides out to the sea. Who is the 'Sardar'? It is Gentle Bilas.

'SHREE LOKANATHA' (Oriya)

President's Silver Medal for the Best Film in Oriya

Produced by : Rupa Rupa Private Limited, Cuttack.

Directed by : Prafulla Kumar Sengupta, Calcutta.

Dr Ajoy Kumar Patnaik, a resident of Basudebpur, is deeply interested in modern discoveries in medical science and does not believe in the existence of God. His wife Basanti, having no child, has deep faith in religion. She is also attached to her husband's younger brother, Bijoy. Laxmi, a neighbour, hopes to become Bijoy's bride some day.

Bijoy goes to Puri with the family of Laxmi and there [illegible] Basanti becomes pregnant and Bijoy is overjoyed. Basanti delivers a son, who is named Lokanath after the deity. As the son grows up, Bijoy feels neglected and once he hears his brother describing him as worthless, Bijoy leaves the house. He becomes a tutor in Jajpur and Laxmi is married to Surya Narayan, an elderly Zamindar of Puri.

Three years pass. Basanti and the unwilling Ajoy are in Puri to offer oblations to Shri Lokanath. They are however, prevented from going to the temple by a storm. The child Lokanath is bitten by a snake and the

body taken to the cremation ground. The same day Bijoy is involved in an accident and admitted into a hospital.

Basanti now suffering from amnesia, starts co[illegible] with her husband. A half-mad Bijoy [illegible] turned out of the hospital to roam the streets. [illegible]

Laxmi and Surya Narayan have got a daughter Uma, who is in love with Ashok, son of Prakash—a friend of Surya Narayan. Prakash advises Ashok not to mix with Uma. Ashok is stunned to hear his father's remarks. In this state he drives in to Uma's residence. On his way, a lunatic thrusts himself upon his car. Ashok takes him to Uma's house where Laxmi recognises the man as Bijoy. The news is conveyed to Ajoy and Basanti. Bijoy recovers partly his memory in Sri Lokanath Temple.

Basanti feels attracted towards Ashok and tries to arrange the marriage of Uma with him. Prakash avers that Ashok is not his son and that he was delivered to him by a band of nomads while he was a police officer. Ajoy becomes interested and seeing a photo of the boy, recognises him as his own child, Lokanath. Son and parents are united and all of them go to Lokanath's temple to offer oblations and Ajoy admits that some heavenly power is guiding man's destiny.

'PARTHIBAN KANAVU' (Tamil)

President's Silver Medal for the Best Feature Film in Tamil

Produced by : Jubilee Films Private Limited, Madras

Directed by : D. Yoganand, Madras

Parthiban, the Chola ruler battles [illegible] from the voices of the Pallavas under Narasimha Varman and re-establish the glorious Chola empire. On the eve of a pre-doomed encounter with the Pallava King, he reveals his aspirations to his wife and son. He [illegible] in the battle-field before his death by an emissary Sadhu who promises to make a brave and independent ruler of Parthiban's son, Vikraman. The Sadhu keeps [illegible] and Vikraman [illegible] arrested and is brought before the Pallava King. Th[illegible]

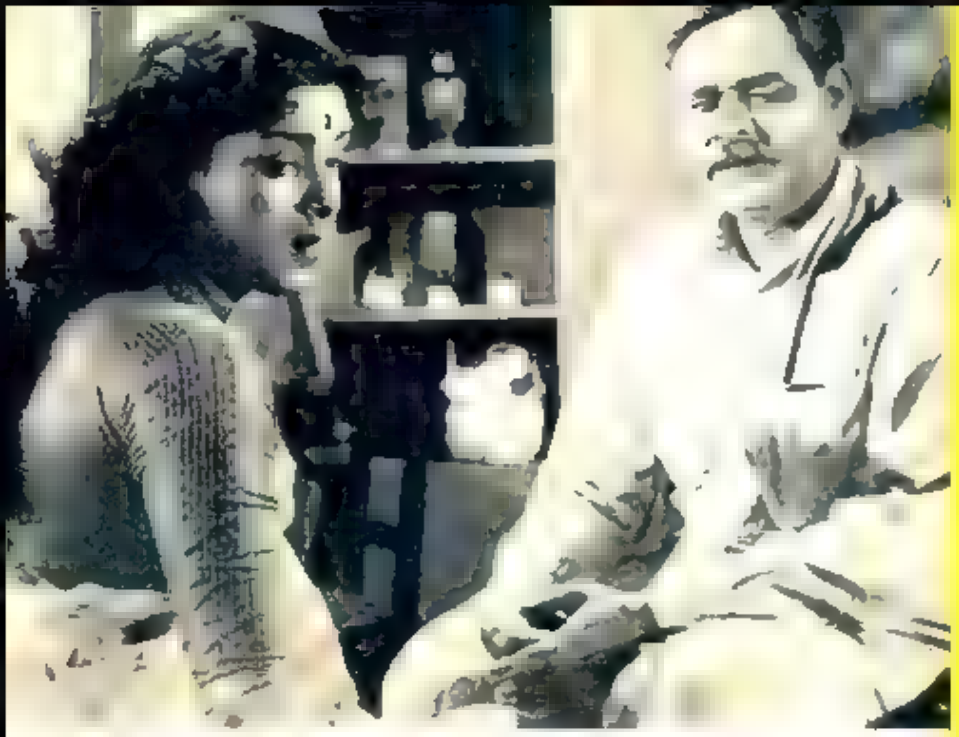
king banishes Vikraman to an island. Vikraman carries a vivid memory of the face of a young girl at the bay—not knowing that it was Princess Kunthavi who had also fallen in love with him.

Vikraman is given a royal welcome at the island—Shanbagam. The people descended from Cavras take solace in the assistance of the Pallava King in getting a good ruler to govern the island and Vikraman was the King's natural choice. Vikraman rules the island for a few years. He cannot resist his desire to see his mother and the motherland and goes there in the guise of a diamond merchant, ignoring the death penalty he will have to face, if found out.

On his way to Kanchi, Vikraman is waylaid by the followers of Kapala Bhairava. The latter is the brother of Pulikesi II, defeated and killed by Narasimha Varman and is trying to rally Vikraman to his side against the Pallava King. Vikraman is rescued by Narasimha Varman *incognito* and is also given a horse for his journey. He falls into a turbulent river on his way and is rescued by a loyal servant of the Chola monarch. Next morning he is feverish and the servant goes out in search of help. Kunthavi, passing along the highway, spots the unconscious Vikraman and takes him with her for treatment. Vikraman gets well and also gets to know Kunthavi.

Vikraman is arrested, under the orders of the Pallava King, by the Chola C-in-C. The C-in-C is in league with Kapala Bhairava and arranges to stage a fake escapade and hands him over to Kapala Bhairava. Vikraman's servant gets wind of the arrangement and forestalls Bhairava's men. Vikraman, in his flight, meets his mother and learns from her that, while attempting to release her from the hold of Kapala Bhairava, the Sadhu who had brought up Vikraman, had been caught. Vikraman rushes to the rescue of the Sadhu and is advised by Kapala Bhairava that if he were to know the identity of the Sadhu Vikraman would be done too anxious to protect him. Before Kapala Bhairava could proceed further, the Pallava King's forces come on the scene and release the Sadhu. Their commander exposes the identity of Kapala Bhairava, who is killed by the Chola C-in-C. The latter in turn, is killed by a Kapalika.

Vikraman is taken to the Durbar of the Pallava King to face his trial. At the Durbar is the Sadhu who removes his false beard and plaited hair—to reveal himself as Narasimha Varman. Narasimha Varman makes Vikraman the independent King of the Cholas and also offers the hand of his daughter in marriage to him.



'PAATHAI THERIYUTHU PAAR' (Tamil)
Certificate of Merit

Produced by Kumari Films Private Ltd., Madra

Directed by N ma Ghosh Madras

Sundaram Pillay, accountant of the coal brok[illegible] firm, gets interested in speculation and it is not long before he is reduced [illegible] to ruins. His daughter Meena is in love with Murugesan, a presentable youngster [illegible]

[illegible] father Manickavasagam, working [illegible] Labour Union of the mill. His efforts to [illegible] against Manickavasagam, the Managing Agent [illegible] Sundaram Pillay about his [illegible] Manickavasagam sets up [illegible] Sundaram Pillay's [illegible] Murugesan from his [illegible]

Lockouts at the town are sparked [illegible] increase the prices and Manickavasagam [illegible] setting up of a Co-operative Store [illegible] for providing grains to the workers. Manickavasagam at first opposes the move but later agrees, seeing in it a source of profit. He hatches a scheme with Shanmugam Pillay, the wholesale dealer. Soon trouble brews when the stocks disappear earlier than they should. Suspecting foul play, the Union leaders call for and check the accounts but could not locate any defect. Manickavasagam insinuates that the labourers were purchasing more than their normal requirements to sell the surplus at enhanced prices outside. [illegible] of the stocks [illegible] leaves no doubt in the minds of the Union leaders that the accounts were far from genuine.

Manickavasagam plans a mortal attack on Murugesan but the latter escapes with minor injuries. Meanwhile, Manickavasagam hints to Sundaram Pillay that if Meena could be married to Shanmugam Pillay's son, it will bring benefit to one and all in his family—Sundaram Pillay himself will be promoted and his son, Sankaran, can also get a job. Sundaram Pillay broaches the subject with his daughter but she expresses herself against marriage at that stage.

Manickavasagam's plans for a second attack on Murugesan shock the stores clerk, a timid soul, who warns Murugesan and his friends of the move and reluctantly agrees to inform them when he finds stocks of the Store are next moved surreptitiously and also to keep the real account books safe.

Sundaram Pillay is promoted as Manager and he thinks that his benefactor is Shanmugam Pillay.

One of the first tasks facing Sundaram Pillay as Manager is the implementation of an order for the retrenchment of services of his erstwhile colleagues. The staff is agitated and Pillay tries to persuade the Head Office to press the matter but in reply is urged to implement the orders immediately. Pillay decides to resign rather than to be a party to the retrenchment of his staff but the other employees rally round him and decide to fight together against the management.

Murugesan and his friends intercept the lorry carrying the foodgrains from the Store and lead it to the Police Station. It transpires that they were destined for Shanmugam Pillay's godown and he is promptly taken into custody. The Police start enquiries into the matter and a case is filed against Manickavasagam. The stores clerk, risking his own life delivers the true sets of accounts. Manickavasagam is also arrested. Now there is no further hurdle to the union of Murugesan and Meena.

"KALATHUR KANNAMMA" (Tamil)

Certificate of Merit

Produced by A V M Productions, Madras

Directed by A Bhim Singh Madras

Raja is the only son of Ramalingam the Zamindar of Kalathur. Kannamma is the daughter of Murugan, a poor farmer of the same place. On the advice of Ex Zamindar, Muruga[illegible] sends his daughter to Madras for higher education. While returning from Madras, Kannamma meets Raja in the train. Noticing her respect and awe for the Zamindar, Raja calls himself an electrician visiting the zamin palace. They fall in love. A few days later Kannamma learns the truth and [illegible] Left, Raja marries her secretly in a temple.

Two days after the marriage Raja has to go abroad for higher studies. During his absence, the Zamindar learns of the marriage and pleads with Kannamma to forget his son, so that he can marry him in a better and respectable society. Moved by the feelings of the Zamindar, Kannamma promises never to mention their marriage to anyone.

Kannamma is now in the family way. [illegible] boy of Muruga[illegible] and Kannamma in a nearby town Sevapatti. Murugan, who is ashamed of Kannamma's love affair, leaves Kannamma's son in an orphanage and tells her that the child was born dead. They decide to leave the place and settle down in Bangalore where Murugan gets a job.

On his return from abroad Raja learns that Kannamma had left Kalathur. His enquiries in Sevapatti [illegible] to believe that Kannamma had led an immoral life. Overtaken by grief he travels from place to place to forget Kannamma and takes to drinking as a last resort. In Bangalore, he [illegible] Kannamma in a dancer's house where she had

...e to teach the dancer's daughter. Her presence in the house and her reticence to Raja's questions strengthens his belief that Kannamma is a woman of ill repute and in utter disgust he returns home.

Kannamma's son Selvam grows up into an intelligent boy and is living in the orphanage in Sevalpatti. Muruga visits the orphanage and on meeting Selvam decides to shift to Sevalpatti to be near him. Kannamma becomes a teacher in Selvam's school and feels attracted to him. She invites him to stay with her but he refuses as he has to look after Manu, a lame orphan living with him.

Raja is invited to Sevalpatti by Singaram, a rich merchant who wants to marry his daughter Madaram to him, to preside over a school function. Raja takes a fascination for Selvam who acts in the school drama. He encounters Kannamma again and advises the Headmistress that the school is not a place for such a woman of bad character. Kannamma is dismissed.

Selvam's friend Manu is seriously ill and as the Manager of the orphanage would not bring in a doctor, Selvam turns to Raja for help. But Manu dies before medical aid is available. Raja takes Selvam with him to the Zamin. At the insistance of Selvam, he stops drinking and, to give him a mother also, decides to marry Madaram.

Muruga is seriously ill and he confesses to Kannamma that her child is not dead and reveals the identity of Selvam. Kannamma tries to contact Selvam but does not find him in the orphanage. The news shocks Muruga and to soothe his nerves, they move down to their village Kallidur. In the local temple, Kannamma meets Selvam and tells him that she is his mother. On learning from him that Raja is bringing him up and is marrying shortly to find him a mother, she asks him not to mention anything about her to Raja.

While preparations were going on for the marriage of Raja with Madaram, she comes to know from Selvam that he was the son of Raja. Singaram insists on a written undertaking that the properties of Raja would go to the children of Madaram only. The news of this conflict spreads in the village.

On learning this, Muruga rushes to the palace to own the boy, but falls down near the palace gate. Kannamma who has followed takes Selvam in her lap and tries to move away when she is intercepted by Raja who demands the boy back. Raja refuses to believe that Selvam is Kannamma's son and abuses Kannamma for her shameless life. The Zamindar observes that, even in such a humiliating situation, Kannamma is silent and does not breathe a word about her promise to him. He is moved and acknowledges her as his daughter-in-law. Selvam gets both his father and mother.

'MAHAKAVI KALIDASU' (Telugu)

President's Silver Medal for the Best Film in Telugu

Produced by : Surani Productions, Madras
Directed by : K. Kameswara Rao, Madras

King Vinayabhushana of Avanti is in search of a match for his daughter Vidyadhari. He estranges his Minister by not accepting his son for his daughter's hands. The Minister is anxious to have his revenge. He shows the portraits of a few worthless princes to the King who, not satisfied with any of them, says that he wanted a learned man as a match for his daughter, be he a prince or a commoner. The Minister decides to select some idiot and present him to the King as a scholar.

Kalidu, an eccentric goat-herd, gathers from a fortune-teller that he is a *Karana Janma*—a man born for some purpose, has lost his mind and knowledge due to some curse and that by the grace of the Goddess, he will be married to a princess and regain his lost glory through her. Kalidu decides to get his princess through the Goddess and believing the Pujari's statement that the Goddess would be coming in at midnight, waits for her at the temple.

The Minister in search of an idiot as a match for the princess, Vidyadhari, selects Kalidu and grooms him as a

Pandit and enjoins him to keep mum [illegible] he [illegible] marries. His rug is bundled up—a great work to be revealed only by his wife after the marriage. The Minister succeeds in convincing the King, the princess and the Court that Kalidu is a great scholar. The marriage is performed and the King presents Kalidu with the Royal Ring, making him the heir to the kingdom.

In the nuptial chambers, the princess learns that Kalidu is not a scholar but merely a pawn in the Minister's game. Kalidu pleads that he had worshipped the Goddess and got Vidyadhhar as his wife. The princess runs to the temple of Jagadeswari and appeals to her to bless her husband with Vidya and, overcome by emotion swoons.

Kalidu, who had followed the princess, decides to get his Vidya from the Goddess. He concludes that the Goddess would be coming back to the temple only by midnight, closes the doors and starts prayers. The Goddess appears and gives Kalidu his boon—new knowledge and consciousness to replace the earlier ones. Kalidu leaves the temple and his wife—he is not able to recognise his wife or his past.

Wandering in the Himalayan tracts, Kalidasa composes Raghuvamsam and dedicates it to the Kasi Vidya Peetham which honours him. Kanchuki of the Avanti King sees him and accosts him, but Kalidasa is not in a position to recognise him. Kanchuki narrates the incident to the King who is perturbed.

Vidyadhari, anxious to fathom the mystery, herself proceeds to Malwa to Dhara Nagaram where Kalidasa completes an unfinished sloka placed in a public square. The King Bhoja learns of this, meets Kalidasa and honours him. In Bhoja's court, Kalidasa meets the court dancer, Vasantvathi, who immediately falls for him.

Vidyadhari joins Kalidasa's retinue in male attire. It does not take long for Kalidasa to see through the deception. Vidyadhari is exposed, turned out of his ashram. In frustration she jumps into a river. She is rescued by the ashramites. Kalidasa sympathises with her and once more gives her asylum. He is, however, not able to recognise his wife in her. On the other hand, when he understands that Vidyadhari is married, he is anxious to restore her to her husband.

At the court, Kalidasa's prestige increases as he creates one master-piece after another. Finally, King Bhoja decides to share his throne with Kalidasa and the King of Avanti is invited to the function. The King recognises Kalidasa and accuses him of forsaking his wife. Kalidasa denies having married anyone. Vidyadhari enters the court and her father implores Kalidasa to accept her. Kalidasa is nonplussed and requests Vidyadhari to vow that she is not his wife. Vidyadhari is upset and prays to the Goddess to deliver her from the torment and swoons. Kalidasa supports her falling figure and in a flash his past is revealed to him. He also prays to the Goddess who appears to bless the couple.

'SEETHARAMAKALYANAM' (Telugu

Certificate of Merit

Produced and Directed by : N. T. Rivarama Rao
N. A. T. Private Limited, Madras

Ravana, the Lord of Lanka, returning after vanquishing Kubera, is stopped by Narada at the foot of Kailash. Learning that his Pushpakam cannot fly over the Himalayas at that time, he tries to visit Lord Siva on the hills, as suggested by Narada. At the entrance of Siva's abode, he is stopped by the Divine Bull Nandi. In the ensuing altercations, Nandi curses that Ravana and his dynasty will be exterminated by monkeys. Ravana tries to seek Siva's help, but in vain. He decides to uproot the mountain to lift the Kailash. The disturbed Lord Siva presses down Mount Kailash and Ravana, in a helpless state, again resorts to prayer, making a 'Rudra Veena' with nerves removed from his stomach ripped open. The Lord [illegible] not die at the hands of Devatas and other heavenly beings.

Back in Lanka, he prohibits the worship of Vishnu. Aggrieved, Deva-patnis and Rishi-patnis who were to depart on on Vishnu are given reassurance by him. In the meantime, in response to the penance of King Padmaksha, Lakshmi is born as his daughter Mattulungi. Narada's intrigues settle Ravana uninvited to Mattulungi's Swayamwaram, he kills Padmaksha and tries to capture Mattulungi by force. Mattulungi escapes, is reborn before a Rishi at the foot of the Himalayas and is brought up under the name Vedavati. Ravana, meanwhile, gets a curse that his head will break into pieces on his touching an unwilling woman. Later, Ravana encounters Vedavati, recognises her as Mattulungi but when he touches her hair, Vedavati reduces herself to ashes, vowing to destroy him in her next birth. Ravana collects the ashes in a box and takes them to Lanka. His wife Mandodari, however, manages to have the box of ashes buried in a far-off land. The box is found by King Janaka, but the ashes are now transformed into a little child—Sita. In the neighbouring Ayodhya, Vishnu is born as Rama, son of Dasaratha.

Sita chances to pass "Siva-dhanus" while playing with her mates and is cursed by Arundhati to be separated from her husband. The perturbed Janaka is advised by Arundhati to marry Sita off to one who can string the Siva-dhanus". Seeta's Swayamwaram is organised accordingly. Rama is taken to the Swayamwaram by Viswamitra, a sage who had taught him some of the intricacies of archery. Goaded on by Narada, Ravana tries his hand at the Swayamwaram but in vain. He attempts to [illegible] Rama who [illegible] the Siva-dhanus with Seeta and seeks the help of Parasu-rama. The latter challenges Rama to a duel. Rama

drives away the complete power of Parasurama. Parasurama realises that Rama and himself are one and the same and retires after paying his homage.

'SEETHARAMAKALYANAM' culminates with divine blessings and showers of happiness.

BHAKTA KANAKADASA' (Kannada)
Certificate of Merit

Produced by : D. R. Naidu, Shyamprasad Movies, Bangalore.

Directed by Y. R. Swamy, Madras.

Prayers to Lord Venkateswara prove fruitful; Beera Nayaka, the shepherd chieftain of the village Bada, is bestowed with a son who is named Thimma Nayaka. Beera dies while his son was only eight.

Grown up, Thimma falls in love with Latchi, the daughter of Malla Nayaka, whose family had been on bitter terms with that of Thimma.

One day, Thimma unearths an idol of Lord Venkateswara and finds seven pots full of gold. He devotes the finds to building a temple. He himself gets the name of Kanaka.

Malla Nayaka, when he comes to know of his daughter's love for Thimma, forbids her to meet the latter. The two lovers, however, decide to marry. Malla Nayaka, assisted by a neighbouring chieftain, intervens and takes away his daughter. Thimma is injured in the strife. Left for dead, he is given life by Lord Venkateswara on the condition that he becomes his disciple.

After overcoming many obstacles, Kanaka becomes the favourite disciple of Vyasaraya, a great spiritual leader. He passes his life as a true bhakta.

Kanaka visits Udupi on the advice of his guru. There he is refused entry to Lord Krishna's temple as he is a low caste. He prays to Lord Krishna. The rear wall of the temple falls and the Lord gives him his darshan. This convinces all of his greatness.

On his return, Kanaka is visited by Latchi who has escaped from her father's captivity. Kanaka has renounced the world and cannot accept Latchi as his wife but allows her to remain with him as a disciple.

Malla Nayaka comes to kill both Kanaka and his own daughter but finds that his axe has no effect on the body of Kanaka. He comes to realise the greatness of Kanaka and himself becomes a bhakta.

Kanaka spends the rest of his life in the service of Lord Adikesava and leaves a name behind him for the people to remember.

PHOOL AUR KALIYAN' (Hindi)

Prime Minister's Gold Medal for the Best Children's Film

Produced by : Rajkamal Kalamandir Private Ltd Bombay
Directed by : Ram Gabale, Bombay

An invisible thread of love binds the hum[illegible] grown-up flowers and the teenager buds together they are bound and garlanded of life itself

The teenager buds of a village are all drawn together to the Old, ripe flower symbolized by Darji Chacha, a tailor a lonely old man without kith and kin, who loves children, tells them stories, weaves playing balls out of [illegible] to play. So the children are attached to him and revere him like their own parents. Not a day passes without their calling on the poor "Chacha"

Of course, there is a thorn which comes their way. The thorn is represented by Surjit, the landlord who harasses the poor tailor for rent and Pratap Singh, [illegible] children's happiness by robbing them of their ball and playing other pranks

A circus comes to the village. All the children go to see it and come back to describe vividly their own impressions to their favourite Darji Chacha. Not only that, when they find that the Landlord has threatened to throw out Darji Chacha and confiscate his sewing machine, they decide to organise a circus show of their own and raise money to pay off their Chacha's debt

The children set out to put up the show against heavy odds Pratap tries in vain to wreck their plans. Then, nature [illegible] them and almost ruins the prospect of the show with a heavy downpour. And Darji Chacha finds that the children have to look after him as well

But overcoming all these difficulties, the children put up a circus show. The show proves a success, the children raise the required money But just as the landlord is about to throw Darji Chacha out, the purse containing the proceeds from the circus show is snatched by the landlord's son and the children have to chase him and recover the money to save their loving uncle from being thrown on the street

When the children bring the money, Darji Chacha does not accept it. He is touched by their affection and love but would not think of depriving them of their money. He pleads with the landlord to take away everything rather than take away the children's money

The landlord is touched by this noble gesture and so is his son Pratap. The School Teacher who watches his uncle it could not help coming forward and paying a tribute to Darji Chacha. He says, "It is people like you who mould character of young generations. By profession, I am a teacher, But today I have learnt a lesson from you"

'IDD MUBARAK' (Hindi)

All-India Certificate of Merit for the Second Best Children's Film.

Produced by : Children's Film Society, New Delhi

Directed by : K. A. Abbas, Bombay

Hamid lives in a small town with his grandmother. He is about six years old. His father and mother had died when he was still very young. In spite of her old age, Hamid's grandmother works hard to meet the needs of Hamid.

One evening, Hamid comes home with a great expectation. It is the eve before the Idd and he has just seen the crescent moon rise above the horizon. Everybody had felt happy on the occasion, but, for him, the new moon has a special significance.

He runs to his grandmother with great excitement and holding her by the hand brings her out of the room to see the moon. The old woman sees the moon and raises her hands in prayer. As she turns, Hamid asks her a question, which he had asked many a time before. He says, "Nanny, you told me that at the time of the Idd, my mother and father will both come and bring with them beautiful clothes for me. Now here is the moon, and Idd is tomorrow. When will both of them arrive?"

This is the question which the grandmother has always feared he most to answer. How could she tell him that her assurance was always meant to shade a bitter truth. How could she break his heart.

Tears roll down her cheeks as Hamid repeats his question. The tears turn into sobs as she hugs Hamid to assure him another time that if not on this occasion his parents would certainly come at the time of the next Idd.

Seeing her weeping Hamid feels very sad. He just could not understand the cause of the tears. He had not annoyed her. He had not disobeyed her. But he soon feels that it is his question which had made the grandmother weep. He feels that the only thing he could do is to accept the assurance and not persist with his question.

The grandmother wipes her tears, goes to the almirah and takes out a shirt which she had sewn for a child of her rich neighbour. She asks him to take the shirt to the Chaudhary's house and bring back safely the money he would get from there.

Hamid takes the shirt and goes out on his errand. When he reaches the place, the Chaudhary is [illegible] with his children. Hamid gives the shirt and asks for the money. As he stands there, the younger son of Chaudhary asks, "Hamid what new clothes have you sewn for the occasion of the Idd?" Hamid replies, "My grandmother has told me that by the evening she will bring new clothes [illegible]." The boy laughs and says, "You are a fool to believe that."

Chaudhary scolds his son and looking at Hamid assures him that what his grandmother had told him was correct.

That night as Hamid lay in the lap of his grandmother, he says, "Nanny one day when I grow up, I will [illegible] for you also, many good and beautiful clothes." That night he sleeps with a new vision. His mind is filled with a strange and new determination.

Next morning Hamid [illegible] by the side of his grandmother, who is cooking sweets for him. As the grandmother tries to push a burning piece of wood in the stove, her hand gets burnt. A faint cry escapes her lips. Hamid looks up and asks what had happened. She replies that he had burnt her hand as there was no pair of tongs in the house.

In his innocence Hamid takes a cup of water and asks the grandmother to cool her hand in it.

The grandmother gives Hamid four annas to go to the Idd Gah and enjoy the fair. Hamid goes with his friends. His friends are enjoying themselves. They purchase many things to eat. Hamid feels hungry too. But his mind says that he just could not spend the money. His friends purchase toys. He too is tempted, but he restrains himself. He roams about the fair but does not spend a penny. His friends think him to be a miser. They tease him even. But Hamid is determined.

Hamid is late to return home that evening. His grandmother is worried.

At last he comes. He is hiding something behind his back. The granny asks, "Did you enjoy the fair?" He says, "I have bought something." She asks, "Some toy?" He replies, "No. I will tell you. Close your eyes first." [illegible] Hamid brings out a pair of tongs. As she opens her eyes, Hamid says, "Now your fingers will never burn again." Tears of emotion come in her eyes as she clasps him to her bosom. Hamid says, "Idd Mubarak grandma."

DELHI KI KAHANI' (Hindi)

All India Certificate of Merit for the Third Best Children's Film

Produced by Children's Film Society, New Delhi

Directed by Rajendra Kumar, Bombay

Farida—a small girl of about seven years lives with her father in Bombay. She is very fond of collecting picture cards. Her friend, Jamila, often sends her cards from Delhi.

One day Farida receives a card. She is told Jamila and her friends are going to the Rashtrapati Bhawan and are meeting the President of India. Farida wants to go. Father hesitates, but after much pleading, gives in.

Farida goes to Delhi by plane and the next day she and a number of children go to the Rashtrapati Bhawan. Rashtrapati meets them. The hearts of young children, specially of Farida is drawn towards him when he starts telling them the story of Delhi.

Farida hears about the city of Indraprastha, the kingdom of the Pandawa king, Yudhishtira, as Delhi was known in those days.

Her imaginative mind actually sees the wonders of the great city, said to be made by Maya, where one could not differentiate between a door and a wall, where the floor appeared like a pool of water and where the water tank looked like solid floor.

She learns that Duryodhana, the king of Kauraws fell in the water and Draupadi laughed, with the result, that Duryodhana became angry and that this was one of the main causes of the great war of Mahabharata.

Delhi is, however, established eleven times and the ruins of most of the countries can still be seen. One can still hear the history in the stones. It needs seeing eyes and hearing ears.

Centuries later Anangpal Rawat established Delhi in 670 B.C. which is considered to be the first Delhi by some historians.

Anangpal II established Lalkot, which has the part of Qutb Pithora of the brave Prithviraj Chauhan.

Farida imagines seeing before her mental eyes the great Prithviraj and the famous poet Chand Bardai.

She learns Red Fort was built by Shah Jahan.

Farida's imaginative mind takes her back into the pages of history and fantasy and she sees, Shahjahan and his daughter Jahanara. She hears the great Mogul Emperor Shahjahan telling his daughter his dreams of creating beautiful buildings—the magnificent Jama Masjid the unsurpassable Taj Mahal

She then learns of the first war of independence in 1857 when the last Mogul Emperor Bahadur Shah was caught at the Humayun's tomb

Farida imagines the Emperor who was also a great poet known as Zafar praying at the Humayun's tomb when he was treacherously betrayed by one of his own kinsmen

And so the British established their rule. Many a brave people tried to gain independence but failed

In 1942 Gandhiji declared 'Quit India' and not only Delhi but the entire country stood for it. Just before India could get independence, the ogre of communal feeling got the upper hand

1947 brought India freedom, but the ogre had its way. Gandhiji tried to overcome it. 30th January 1948 was that black day when the Father of the Nation was assassinated. The marvydom of the great soul will remain immortal not only in the story of Delhi but in the country as well

He died so that others may live

On the 26th of January 1950 India became a Republic

Farida imagines herself seeing the Republic Day parade. She hears songs of patriotism from the Delhi children marching in the parade.

The story ends

The children take leave of Rashtrapatiji but in Farida's ear his words were resounding. "When we were united, we were unconquerable."

She goes to Raghat. She pays homage to Gandhiji's Samadhi and prays, "Please God let us always remain one."

'KANGRA AND KULU' (English)

President's Gold Medal for the Best Documentary

Produced by : Films Division, Government of India, Bombay

Directed by : N S Thapa, Bombay

The famed valleys of Kangra and Kulu are situated amidst the scenic splendours of the Himalayas and they entice the visitors from the plains. The habits and way of life of the inhabitants are no less enticing. Against the backdrop of the work-a-day life of a shepherd and a peasant working in the fields, their marriage celebrations and festivities are depicted in this documentary.

'SAGA OF SERVICE' (English)
All India Certificate of Merit for the Second Best Documentary

Produced by : Films Division, Government of India, Bombay.

Directed by : Dilip Jamdar, Bombay.

The primary teachers contribute largely to the wealth of a nation and tackle all types of children—the future citizens of the country. This documentary shows the life of a typical village teacher, his devotion to work and how he trains a truant boy as a worthy citizen.

THE WEAVERS' (English)

All India Certificate of Merit for the Third Best Documentary

Produced by : Art Films of Asia Private Limited, Bombay.
Directed by : F.R. Bilimoria, Bombay.

This film is the story of the countless men and women who work on the looms in India. It attempts to portray the long standing subjugation of the weavers to the master-weavers and explains how these weavers are made to work for them due to the debts they have incurred for generations. The training part of the film attempts to bring these factors to light in a rather gentle way and to emphasize the fact that a co-operative would be far more beneficial to the people connected with this industry if their existence is to be bettered and their future safeguarded.

'POND CULTURE' (English)

President's Gold Medal for the Best Educational Film

Produced by : Films Division, Government of India, Bombay.

Directed by : N.K. Issar, Bombay.

Fish breeding is an exact science in which a lot of care regarding the maintenance of the pond and the breeding of the fish goes in. But once the initial troubles are overcome, the returns are bound to be substantial. The film gives an instructive insight into the benefits of cultivating fish in inland waters.

'COTTON' (English)

All-India Certificate of Merit for the Second Best Educational Film

Produced by : Films Division, Government of India, Bombay.

Directed by : Krishna Kapil, Bombay.

Though India has the world's largest area under cotton cultivation, the yield is not proportionate to the area. One of the main contributors to this disproportionate yield is the ignorance of the average cotton cultivator. This film on cultivation of the 'white gold' shows how the Research Stations set up all over the country equip the cotton-grower with the necessary know-how and the latest scientific methods and thus help the farmer and through him the country in getting richer.

'WHEAT' (English)

All-India Certificate of Merit for the Third Best Educational Film

Produced by : Films Division, Government of India, Bombay.

Directed by : Krishna Kapil, Bombay.

Wheat is grown almost in the entire northern half of India but the defects in the methods of cultivation are many. How these defects, like non-utilisation of improved seeds, inadequate feeding of fertilisers and injudicious use of irrigation water, have robbed the cultivator of his legitimate yield is portrayed in this film on the staple food of the masses in India.